

LETTER

FROM JEAN & BART BROOKS

May 19, 1957

To Metropolitan Stereo Club Members:

Dear Friends:

Florida is a land of sunshine and honey, good fishing and hunting, a sub-tropical paradise so far removed from reality that time loses significance. Whether this is good or evil is a subject for debate, but the southland has a strong case.

This does not excuse our neglect in keeping in touch with you all. It took two hours with Ronnie Jenkins, in a tropical garden, over frosted rum coolers, to bring us back into contact with our friends, and, what is more important, our responsibility to them.

From this distance, for the first time, we know the full meaning of MSC News to outlanders, and those who cannot participate directly in one of the most active and certainly the best camera club (stereo or otherwise) in the country. The excellent job Louise Jacobson and her staff are doing with the News deserves the highest praise. It is a tangible essence of a truly great society that far transcends the usual limited function of a camera club.

Of especial gratification to us personally is the superb leadership Lee Hon and his team are giving the club, as shown by the steady and solid growth of interest and participation in principles that give direction to a hobby. It is not without justification that Sam Grierson, Mabel Seacheri, Jack Deschin, and other reporters on the photographic scene and molders of public opinion are giving more of their time and space to this new idea in fraternal photography.

On the social side, a look at the future foretold in the News reveals still another step forward in another direction of enrichment... Can't you imagine how homesick we are to be a part of all this? We tried a local camera club, but the story was the same: small viewpoint, wagon wheels and Hogarth curves, no incentives, no scope. Frankly: I, Bart, took up fishing and I, Jean, began to fossick, a sort of high-type beachcombing.

We miss you all, we love you all, and we're bursting with pride at being even the southernmost part of MSC.

Jean and Bart

P.S. "See you in St. Louis," PSA national convention in October. Bart is giving a paper on "Stereo for Profit as well as Fun."

Rochester International

COME ON, TAKE A CHANCE!

In a breakdown of slides accepted for showing at the Rochester Salon in March and which the club had the privilege of viewing last month, it was discovered that 37 per cent consisted of scenic views. 33 per cent were of models; human beings, kittens, turtles and turkeys. The third group, or close-up shots, made up 19 per cent: these included shots of mushrooms, dogwood berries, plant leaves, butterflies and bees on flowers, tulips, a string of beads, and a caterpillar on a leaf. The fourth largest group, table-top arrangements, made up the remaining 11 per cent: these included flower arrangements; a banana with arms and legs falling on a tiny banana peel; grasshoppers supposedly playing golf; and a pseudo-mouse eating his way through a piece of real cheese.

Nine of the entrants in the Salon belonged to Associate Members of our club, namely: Ruth Bauer, Cincinnati, Ohio, Kim Clark, Kodiak, Alaska; Conrad Hodnik, Lewis F. Miller, Dr. Frank Rice, and Fred Wiggins, all of Chicago; Fred Gillingham, Champaign, Ill.; Kent Oppenheimer, North Hollywood, Calif.; and Jack Stolp, Rochester, N. Y. Don Forrer, one of our regular members, also had an acceptance.

So if you were wondering whether that scenic view, which you think is unusually good, would have a chance in a salon, why don't you try it? Perhaps these suggestions will give you an idea for some other type of slide. The various salons and their closing dates will be listed in the MSC News each month. (See page 7, second column.)

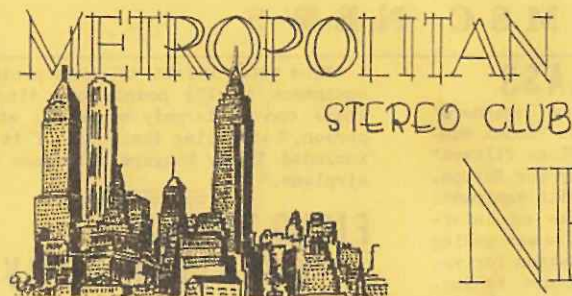
Reminder: E M D E Awards

Don't wait until the last minute to work up your sequence for entry in the Emde Stereo Award Contest. The closing date for entries will be August 28. See the June issue of the MSC News for details; write Marjorie Hon, Secretary, Emde Stereo Award Competition, 2441 Webb Ave., New York 68, N. Y., for a copy of the Rules.

GUESTS AT THE JUNE MEETING

From out of town: Mr. & Mrs. Byron Gower and Ellen Gower, Darien, Conn.; Norman Karp, Lowell, Mass.; and Kim Clark, Kodiak, Alaska.

From New York City: H. Seslome, Wallace Weltman, Louis Boxer, Alex Firestone, Tom Randolph, Iris Eaton, Oscar Zimmerman, Theresa Brenner, Ben Blume, Murray Goldstein and R. Gruber.



NEWS

VOL II

JULY, 1957

NO 6

Stereo — 40 years ago

Lou Frohman's show was indeed "a treat instead of a treatment." Most of the audience had never seen stereo as it was 40 years ago and were thus amazed to see the caliber of pictures Lou was able to take so long ago.

The show started with an explanation of the early stereo cameras and viewers. Lou told us that by 1910 the French Verascope and similar stereo cameras had become quite popular in Europe, since they represented a considerable advance over the "old fashioned" stereo pictures that were mounted on cards.

The Verascope used glass plates from which transparencies were made as positives, also on glass, and were shown in box-type viewers, some electrically lighted and holding 25 slides at a time, automatically changed. He said, "As to viewing, there haven't been many improvements made up to the present except in projection."

Lou started to take stereo slides in 1919 and showed the group some of these. Quite fascinating were the scenes of Paris during the war, the Amalfi Drive in Italy, the Model-T Fords used by the officers of the U. S. Army, children playing in the streets, etc. Some of the pictures demonstrated short exposures which stopped action, interiors using "available light" and even a delayed action group shot (showing Lou as a young man with his family and friends.)

Lou showed a color slide which dates back to 1921 and still is in excellent condition. The first color available, we were told, was Lumiere Autochrome, invented in 1907. In 1939, the "Professional" sheet Kodachrome was made in 45x107 stereo size. We were shown a slide taken in Alaska (with the sun still shining) at 10:45 P.M.

These pictures alone would have made an interesting show but the finale of the show proved what a showman Lou is. The final three pictures were sepia Verascope slides taken in 1919... here we had a presentation

that was truly effective and startling... after Lou showed the first picture (Fountainbleu in 1919), Ed Steuer (on another projector) flashed a recent Kodachrome Lou took with NATO at Fountainbleu. The second picture was also a comparison shot. But the final slide took everyone's breath away... the "Bridge of Sighs" in Venice, first in Verascope sepia and then in Kodachrome. Both of these pictures were taken from EXACTLY the same viewpoint.

Later when we questioned Lou about this, he told us, "Picking the same viewpoints was pure accident; I didn't realize it until I started to get these slides together for the show." It was amazing.

Thanks Lou for allowing us to partake of the past, it really was "a treat instead of a treatment."

Election Results

The membership unanimously elected the official slate of officers at the June 14 meeting. Due to an error in the June issue of the MSC News, Paul S. Darnell's name was accidentally omitted as nominee for the office of 2nd Administrative Vice-President.

Col. Louis Frohman acted as Chairman for the election proceedings. After the voting, the tally revealed that the official slate had won a landslide victory.

The officers elected are all quite familiar to the membership for their hard work and sincere efforts in behalf of MSC. The officers who were elected for the coming year are as follows:

Lee N. Hon, President; Rolland Jenkins, First Administrative Vice-President; Peter Lewis, Treasurer; Helen Cabot, Secretary-Comptroller; Adelaide Galician, Corresponding Secretary.

New officers include: Paul S. Darnell, Second Administrative Vice-President... Paul is known to all of us for his work as Competition & Exhibitions Chairman; and Frank Porter, Vice-President for PSA Affairs... Frank, as you all know, is our Technical Committee Chairman.

JULY MEETING-SEE PAGES 4 & 5

"BEGINNERS" CLASS

Frank Porter showed up at the Beginners' Class equipped not to discuss "Index Numbers" and "Conversion and Flash Filters" but ready to depart immediately for Europe. He toted a gadget bag filled with equipment and thought that it might make an interesting session to discuss what he was taking on a trip since this is the season for vacations and consequently picture taking. From the 20 or 30 people who came early for this class, it was apparent that Frank picked just the right thing to talk about. (Since the Porters left on June 16th for five weeks abroad we call this perfect timing.)

July will be an outdoor meeting and so the next session of the Beginners' Class will not be held until August. In the meantime, why not drop the Program Chairman, Ronnie Jenkins, a postcard and tell him what you would like to have discussed. This is a class for the novice in stereo so anything goes.

What's in the Gadget Bag?

By FRANK PORTER

"I'm off to Europe with two Stereo Realist Cameras and one planar Aires 35 packed with their lens shades and filter rings in individual leather pouches attached to the neck strap of the respective camera to which it belongs. In addition, I have a gadget bag in which I carry the old type flash gun, which will fit any camera, an extension flash cord, so that I can use the flash off the camera; a stereo slide bar; a camera clamp; bulb operated shutter release cable 20 feet in length, (this permits the camera to be set up in one place while the operator works it from another 20 feet away); three small leather cases containing a complete range of filters, two of them contain exactly similar sets of Series 5 filters for color only - for use with the Realist Cameras, the other one contains Series 6 filters for both black and white and color for use with the Aires; a small compact leather pouch with a belt strap carries a highly portable tripod; my exposure meter, a Weston Model III; and two regular cable releases (these things have a habit of sticking or bending and a spare for a few cents is well worth carrying.) Small items are also included such as, miniature flash bulb adaptors; flash gun test bulb; and a stereo film identifier (this is to mark film with name and address.)

"I'm taking about 18 rolls of 35 mm color film including: Kodachrome, Professional Type A; Kodachrome, Daylight; and Anscochrome. If I need black and white, I will purchase it locally in Europe.

"The total weight of this photographic equipment is 17½ pounds but since these items can be largely concealed about the person, I am hoping that none of it will be included in my baggage allowance for the airplane."

FIELD TRIP & WORKSHOP ACTIVITIES

By STELLA MACIEJAK

Our May field trip was a jaunt to Fairfield, Conn. to visit the Annual Dogwood Festival and Fair.

The eight of us who braved the weather predictions were not disappointed either in the weather or in the participation in the town's "all-out" affair. We found ourselves in the midst of crowds of adults, children, balloons, masked faces, background music, food and amateur puppet and magic shows. Camera shutters clicked and photographic discussions were heated and plentiful.

We were all happy to welcome two guests, Leslie Dudley and Celia Saul. We know that they enjoyed themselves, as we all did, and hope that they will soon become "old timers."

The scheduled affair was actually a few weeks too late for the full blooming of the Dogwood trees but many of the trees were still in bloom and the lawns were beautifully kept. However, if the Dogwood wasn't abundant, the hospitality was and that is always a keynote to good times and success. More fieldtrippers are invited to join our monthly outings for fun and fotos.

By RICHARD JEFFERSON

The workshop meeting was held on May 28 at Lisa Obert's. The following decisions were made by the eight members present:

1. At all future meetings of the workshop, problem slides of members will be viewed and helpful suggestions made. This will be in addition to the bi-monthly field trip competitions.

2. Workshop meetings for July and August will be held on the fourth Wednesday of the month. Otherwise the meetings will be held on the fourth Friday of each month. These days were indicated on the questionnaires returned to Lisa by the members.

Mrs. Ralph, professional photographer and Art Director of VSP, judged the field trip slides. Her criticisms and comments were aptly stated and very helpful to those present.

Adelaide Galician "won" first prize with her slide, "Blushing Beauty." Helen Cabot's "Bear Mountain Scene" and Harriet Hartman's "Tulips" were runners-up.

(Continued on page 6)

Spotlight: Stereo Portrait

Travel broadens the horizon, it is said; but is there a limit to the amount of traveling about that one person can do? Our Stereo Portrait this month is about one of our Associate Members. This man is easily recognizable (he wears a beard), well known in the stereo competitions (he is a leading stereo exhibitor) and has a wonderfully exciting personal history.

Our AM was born just before Santa Claus arrived, December 20, 1910 in Greenfield, Mass. He attended grade school in a one-room schoolhouse where he states he had lots of "fun." During the summers he worked on his father's fruit farm where apples were the chief crop. By selling seeds, he bought his first camera - a simple box camera.

Education is an important part of anyone's life, and his was obtained at Deerfield Academy (Prep School) from which he graduated in 1928. To combine two interests, agriculture and pre-med, he went to Massachusetts Agriculture College (which then became Massachusetts State and is now known simply as the University of Massachusetts.) Graduation occurred in 1932. Instead of continuing on to Medical School he worked for a florist.

In the summer of 1935 he decided to go back to school and went to the School of Forestry at Yale; then to the University of Michigan for Forestry and Wildlife Conservation. In 1937 he received his degree.

His first job with the Forest Service was in Vermont. The University of Missouri offered him a fellowship in Wildlife Conservation and back to school he went.

During vacations he hitchhiked through the U.S. By this time he photographed life about him with an Argus camera.

Wild turkeys were another subject to study and he was in the Ozarks until 1940. At that time he obtained a job with the Missouri Conservation Commission working with deer and turkeys.

(Quite the outdoor man, our AM.)

In April 1941 he was drafted but by September 1941 he was discharged and put into the enlisted reserves because he was more than 26 years old. He then went to Seattle and Alaska where he worked at the Naval Base in Kodiak doing surveying.

(Now he owned a 16 mm Cine Kodak camera for "shooting" wildlife pictures.)

In 1943 he was back in the Army Infantry and then to the Army Air Corps. As he puts it, he returned to the "outside" in 1945. Again back to college for his M.S. at Missouri.

He collected mammals in the southern and western states and in Mexico for the museum at Kansas University.

Valentine's Day, 1948, saw our AM become a husband. He states the pressure of a Leap Year in 1948 forced the issue.

In 1950, he went back to Kodiak, Alaska with the Fish & Wildlife Service to study bears, sea otters, etc. 1952 was the historic year. Our AM got a Stereo Realist and he has been "messing around with it ever since."

KIM CLARK comes "outside" to the States every two years to see "what's new."

On June 14 he made history at the MSC meeting where he earned the title of the member who "traveled the farthest" to attend an MSC meeting. We hope he enjoyed meeting us and having dinner with the members, seeing our show, etc. because we greatly enjoyed having him there to talk to and visit with.

Kim left Sunday for St. Louis...we don't know where he is headed for after that but we wish him luck wherever he is!

JUNE HONORS

Group A consisted of 42 slides entered by 14 exhibitors. The results of the judging were as follows: First Award to Glenn Thrush for his slide entitled "Umbrella Design"; Second Award to Milton Weill for his slide entitled "Holland Baby"; Third Award to Don Forrer for his slide entitled "Man's World." Two HMs were awarded, one to Ronnie Jenkins for his slide "Fishing Hole" and the other to Frank Porter for "Window-Cleaner's Nightmare." Four acceptances were made as follows: to Royal Lowy for "Round and Round"; to Lee Hon for "Columns of Marble"; to Frank Porter for "By Any Other Name"; and to Glenn Thrush for "The Daring Photographer."

Group B consisted of 47 slides entered by 16 exhibitors. The results of the judging were as follows: Ben Silberstein took First and Second Award with his slides entitled "A Touch of Spring" and "Foremast," respectively. Third Award went to Rosamund Daniels for her entry "Patient Pals." An HM was awarded to Richard Jefferson for the "Fishing Village." Three acceptances were made as follows: to George Ross for "Murchison Falls"; to Helen Cabot for "Going Home"; and to Phyllis Galician for "Grab Bag."

The judges were announced in the June issue of MSC News with the exception of Ivan Dimitri who was unable to attend. His place on the panel was taken by Frank Porter.

What They Say . . .

Another NEW feature in the MSC News will be a monthly column called, "What They Say." Walter Goldsmith, an Associate Member of MSC, has kindly consented to edit this column.

The purpose of this new feature will be to answer any questions which members may have relating to stereo. Direct quotations by foremost authorities in the field will be the source used for replies to questions.

We trust that this column will be thought provoking and will in turn bring about discussions on all phases of stereo. Write directly to WALTER GOLDSMITH, 24 Fifth Ave., New York 11, N.Y. If you enclose a self-addressed envelope, Walter will mail your reply to you.

As in all columns the important work must come from the members...YOUR QUESTIONS. So, if you have a thought that has been puzzling you about stereo, jot it down and mail it off, "quick as a flash." ED.

EDITED BY -- WALTER GOLDSMITH

Royal Lowy, who started this rhubarb, throws out the first question -- and it's a beaut. Royal asks:

"Must everything be sharp in stereo? Or are out-of-focus backgrounds acceptable -- as they are in 2-D?"

Dr. J. Moir Dalzell, in his book Practical Stereoscopic Photography, published in London, 1936 by The Technical Press, Ltd., has this to say:

"Because the eye can sharply focus any two planes alternately, but never simultaneously, it might be imagined that if everything in a stereoscopic view were represented with equal sharpness the result might be unnatural; and some stereographers argue that, by reason of the eye's optical limitation in this respect, differential focusing is quite permissible to emphasize the pictorial importance of the main motif.

"This argument comes from confused ideas. It is the mind's eye that matters, not the optical arrangements of our orbits. The former sees all things defined as clearly as their physical conditions allow, and when our attention ranges over our visible environment we are quite unconscious of the countless minute self-adjustments of our personal periscopes...

"When we look at a planoscopic picture, not only is the factor of accommodation suppressed but we are also deprived of the physical effects of convergence on which

our sense of depth so greatly depends. In the absence of these two ocular processes, ordinary photography has no alternative but to resort to the anomalies of differential focusing. In no other way can the one-lens operator, even when he "woo's the light," avoid evoking the idea of a two-dimensional scheme of things -- like the queer, flat, frontal drawings of Byzantine birth that reached Rome in the fifth century...

"Sun-sculpture," with its super-subtle stimulation of the ocular apparatus, can well dispense with the distressful crudities of selective focusing. Fuzzy zones are an aesthetic absurdity in any photograph and, in the stereoscope, an optical abomination. A stereogram must present all its planes in as crisp definition as the original scene in Nature would appear to the mind's eye."

"Sun-sculpture" was the name given to stereo by Oliver Wendell Holmes.

IT WASN'T PLANNED BUT...

Mrs. Cheatham was in charge of selling Polaroid glasses at the June meeting, abetted by Miss Wolfe.

NEW MEMBERS

H. L. WIENER	Slide Entry No. 114
125 Lenox Road	
Brooklyn 26, N. Y.	
ANTHONY PIZZATI	Slide Entry No. 115
349 E. 61st Street	
New York 21, N. Y.	
DOROTHY F. ROLPH	Slide Entry No. 116
227 E. 57th Street	
New York 22, N. Y.	
ZELLA AARONS	Slide Entry No. 117
4 E. 64th Street	
New York 21, N. Y.	
JOHN BALESTRERO	Slide Entry No. 118
3382 Ely Avenue	
New York 69, N. Y.	
ERIC SMITH	Slide Entry No. 119
66-18 Booth Street	
Forest Hills 74, N. Y.	

workshop con't. from page 2

At this point Adelaide discovered that she had forgotten to submit her sister's slides and in viewing them, it was decided that another slide should have won first prize. Was it her sister's? Oh, NO! It was Adelaide's "Flowering Veil." Adelaide was very gracious and waived her right to her copy of "The Stereo Realist Manual" since she and her sister already have a copy of the book which was won at the last meeting.

Quo Vadis Stereo?

By FREDERICK KROY

We have an often misunderstood problem of light to deal with, the fill-in. I will establish one general rule. Give less, always less, than you think. Accepted procedure is that fill-in should be one-third to one-fourth of the main light. This will keep the proper balance which is inherent in the picture. Since the effect of the fill-in is usually underrated, I am herewith advising you to use it sparingly. Otherwise, the fill-in inadvertently becomes the main light source, the balance is upset, and the character of the picture changed.

Now as to portraits: As soon as it comes to the human shape, play stereo down and not up. Do not place a person into a position which you think will give the greatest possible stereo effect. All you will get then is distortion and dissection. The human shape is three-dimensional enough, and you are always pretty close. Light your portraits as you would light them for a two-dimensional picture, which means, do not work with one light only, - flash is out, - but with two or possibly three lamps. Keep one light low in order to hold the shadows transparent, and you will not get the head separated from the body by a deep black hole. Fill in here a little more than you usually would do, without hitting the face. That is why I recommend to keep the fill-in low. The human shape is what you naturally know best of all things on earth. The better you know something, the clearer you perceive a distortion. If you photograph a machine for instance, you may not recognize distortion, even if it is there, or you will simply take it in stride. Your imagination will assist you. But as far as the human shape goes, you cannot rely on imagination. Of course, anybody who just wants to take family album shots is welcome to continue in his old way. Anybody who just wants plainly to record what he sees, is welcome to enjoy himself.

I would like to say a few words about the problem child of stereo photography, the window. I have been told again and again that the bother and work connected with mounting slides and putting them into their proper masks, in order to achieve the right window effects, is discouraging and frightens people away from stereo photography. This is absolutely unjustified. The same people who, after they have learned the

fundamentals of mounting, would need only a few minutes to put the slides into the proper mounts, do not hesitate to spend half an hour to paste up their black and white prints for exhibitions. They contemplate a great deal as to whether the print should be in the upper left or perhaps the lower right corner etc., and then the hanging commission goes to work and spends a great deal of time on its part, so that the picture will hang in the right company under the right lights. But the cardboard mount is far less important for a paper print than the stereo window is for a stereo picture because this window is an integral part of the stereo photo. So don't complain, there is fun even in mounting.

International Salon?

It is hoped that New York will soon have an annual all-stereo international salon of its own.

For this purpose, a Temporary Committee was appointed by your President, consisting of Louis Frohman, Walter Goldsmith, and Robert Sterling to investigate and make recommendations regarding the starting of such a salon. Six to eight months of preparatory work will be needed after the Committee recommendations are accepted. Therefore, the first salon will probably be in the late spring of 1958.

INTERNATIONAL SALON DEADLINES

DETROIT, 4 slides \$1.00. Closes July 30, 1957. Forms: Gilbert R. Lehmbeck, 19310 Eastwood Dr., Harper Woods 38, Mich.

ROYAL, 6 slides \$1.00. Closes August 9, 1957. Forms: The Royal Photographic Society, 16 Princess Gate, Kensington, London, S.W. 7.

FSA, St. Louis, September 3, 1957 closing. 4 slides \$1.00. Forms: Mrs. Ray Palmer, Weidman Rd., Route 1-Box 382A, Manchester, Mo.

9TH PITTSBURGH, September 3, 1957 closing. 4 slides \$1.00. Forms: T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Pa.

CPAC, Toronto, Canada. September 6, 1957 closing. 4 slides \$1.00. Forms: Norman W. Devitt, 33 Edgemoor Rd., Toronto 18, Canada.

STOCKTON-ON-TEES, September 12, 1957 closing. 4 slides \$1.00. Forms: James B. Milnes, 9 Ellen Ave., Stockton-on-Tees, England.

The Metropolitan Stereo Club News is published monthly in the interests of stereo information and education, for the benefit of MSC members and their friends in stereo.

It is sent to all listed stereo clubs throughout the country. We hope these clubs will send us their publications, and will feel free to make use of any information contained in the MSC News that will be helpful to their members. We will, of course, appreciate credit to MSC News or recognition of any by-line on any article used. We believe this exchange of ideas, activities, technical data, etc., will aid progress planners everywhere to increase the scope of their club activities.

Typed contributions should be addressed to Miss Louise Jacobson, Editor, Apt. D6, 3871 Sedgwick Avenue, Bronx 63, New York. Any copy accepted is subject to whatever adaptation and revision that may be necessary.

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Philipse Castle

HOW IT CAME TO PASS

At the June meeting the membership voted on the possibility of an outdoor meeting on a Saturday in July rather than the regular indoor meeting on a Friday night. The response from the membership was quite good and indicated that everyone would be looking forward to meeting on July 13 at Philipse Castle, in North Tarrytown, N. Y.

As some of the members might know, Philipse Castle is the same place where the very successful outdoor meeting was held last August. The reasons for the repeat "performance" are many. For the member loaded down with cameras, flash and film, the place offers unlimited picture possibilities; it is easily accessible by car (and incidentally the Hudson Division of the N.Y. Central Railroad has a stop there); it abounds in our own history; it is unique for this part of the country; and most important, we are thoroughly welcome here.

WHAT IS PHILIPSE CASTLE?

Philipse Castle is a mansion house of the early Dutch period in America that has been completely restored. The original property was known in the 17th and 18th centuries as the Upper Mills of the Manor of Philipsburg. The name "Philipse Castle" is a 19th Century one. Frederick Flypse built the stone house here in the late 1600's and the Old Dutch Church, across the Post Road (the oldest church on the Hudson).

The buildings of the restoration include: the manor house; a grain mill with its water wheel; an old Dutch barn with farm implements; a tenant's house; a working smoke house. In addition, demonstrations of spinning, weaving and candle-dipping are to be seen. The sights are numerous and the trip should prove exciting whether or not you have been here previously.

WHAT WE CAN DO THERE

Since we will be meeting from 2 to 5 P.M. we have planned a full program so that every moment will be filled with things to do. Col. Frohman has made arrangements for guides to escort us around the various buildings. We will have ample opportunity to photograph the things we see, to ask questions about the history of the restoration and to see how New Yorkers lived many years ago.

At 4 P.M. we will meet in the grove to have our regular meeting. Refreshments are available here and those who wish can have a "coke" or ice cream.

About this time Ronnie Jenkins will give a demonstration on the PRACTICAL Use of the

METROPOLITAN STEREO CLUB

July outdoor Meeting at PHILIPSE CASTLE - July 13

Light Meter. This should prove beneficial to all of us since we'll be out in the field where we can actually see what all the "talk" is about. Ronnie will answer questions and help in every way he can to "bring home" the correct way to use the exposure meter.

At 4:30 and until closing Walter Feinman will give a PRACTICAL Demonstration on the Use of the Fill-in Light. He will show how and when to use a fill-in flash, how to calculate the exposure, and how to visualize the results. Incidentally, the pictures that he takes will be shown at the August meeting.

transportation. We are enclosing a self-addressed, prepaid postcard for you to return telling us whether you have transportation and how many passengers you will be able to take or, if you do not have transportation, if you would like us to make arrangements for you. The cards are to go to Mrs. Walter Feinman (Muriel to us) and she will coordinate riders and passengers. She will let you know where to meet and at what time so that we can all arrive at approximately the same time. But please, mail your cards as soon as possible as it is quite a task to organize. We've never missed a member yet and we don't want you to be left out. Families and guests of members are also cordially invited. In case you need it, Muriel's phone number is: HYacinth 6-6022.

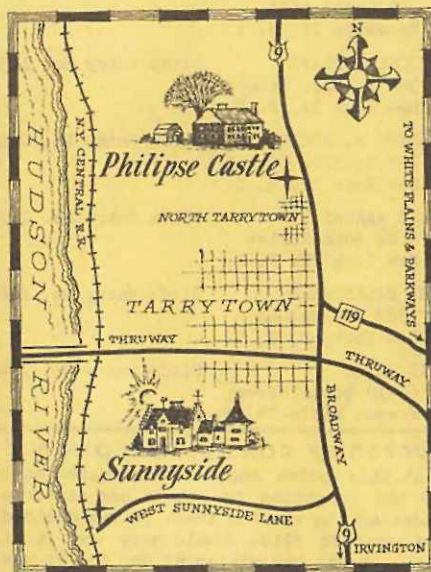
For the convenience of those members who will have a full car or who want to get there early we are enclosing a map of the area.

ARRANGEMENTS

The Society in charge of Philipse Castle has made available a special group price of 40¢ per person for MSC members and their guests. The regular admission is 75¢. Because of this we should like to know how many people we can expect to attend the meeting. Col. Frohman will buy the tickets for us and meet us at the gatehouse with them so that there will not be any difficulty or delay in gaining entrance to the Castle.

We are looking forward to a large gathering so let us know as soon as possible that you will join us! And the weatherman has "promised" a beautiful day...

As a note of interest Kingsland State Park is a very short distance from North Tarrytown and an ideal place for a swim and picnic lunch before the meeting, if you care to make a day of it and then join the group at Philipse Castle.



HOW WE GET THERE

Members who have cars and who will drive up are requested to help out those members who would like to go but who do not have

